

**The Graduate School and University Center
of The City University of New York
Ph.D. Program in Art History**

FALL 2012- COURSE DESCRIPTIONS & PRELIMINARY READINGS

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N.B. Lecture classes are limited to 20 students, Methods of Research is limited to 15 and seminar classes are limited to 12 students. Three overalls are allowed in each class, but written permission from the instructor and from the Executive Officer and/or the Deputy Executive Officer is required.

ART 70000 - Methods of Research

GC: Wed. 2:00-4:00 P.M., 3 credits, Prof. Bishop, Rm. 3421 [18980]

Office Hours: TBA Email: cbishop@gc.cuny.edu

This course will offer an introduction to the discipline of art history and to a range of methodologies that have impacted on developments in the field. The seminars will combine a close examination of primary sources with a historiographical approach to key art historical texts in which these ideas have been implemented – from eighteenth-century landscape painting to contemporary film. By the end of the course students will have an understanding of the various usages, pros and cons, of different methodological approaches as tools for interpreting works of art and their reception. Topics to be covered include (but are not limited to): formalism, social history of art, feminism and queer theory, visual culture, psychoanalysis, and post-colonial theory.

The aim is to help students become more self-conscious of their own methodological choices and those of other researchers. As such, it is tied to the GC Art History program's Rewald Seminars, which take place on alternate Tuesday evenings 6.30-8pm. Attendance at these seminars is required (where possible), as an analysis of each speaker's methodological approach will be addressed in each class that follows a Tuesday research seminar.

Requirements: participation in class (10%), a mid-term paper (40%), and a final essay exam (50%). Auditors accepted with permission.

Preliminary readings:

Michael Hatt and Charlotte Klonk, *Art History: A Critical Introduction to its Methods*, Manchester University Press, 2006

Eric Fernie (ed), *Art History and Its Methods: A Critical Anthology*, Phaidon Press, 1995

ART 72000 - Topics in Ancient Art and Architecture: The Art of Death in Ancient Greece and Rome

GC: Wed 6:30-8:30 P.M., 3 credits, Prof. Kousser, Rm. 3421 [18981] Cross-listed with CLAS 74100

Office Hours: TBA Email: rkousser@brooklyn.cuny.edu

This course analyzes funerary monuments from Geometric Greece through the Early Christian era. These works of art are among the most intimate and personal images preserved to us from classical antiquity. At the same time, they had also a significant public function; regularly viewed by strangers as well as relatives, they were sites for collective memory, identity formation, and the assertion of age, class, and gender hierarchies. This course offers an introduction to classical art through funerary monuments, including canonical works such as Archaic kouroi and Roman sarcophagi as well as visually compelling, yet less familiar images like painted Hellenistic grave stelai and Egyptian mummy portraits. Major topics include the use of myth and "daily life" scenes on tomb monuments; royal burials; plebian and aristocratic self-representation; metropolitan and provincial styles; categories of public and private in relation to funerary

practices; and the connection of tomb monuments to beliefs about the afterlife.

Requirements: Course requirements include weekly readings, class participation, a short oral report/paper, and a final exam. Auditors welcomed.

Preliminary readings:

Homer, *Odyssey* 11

Virgil, *Aeneid* 6

ART 72000 - Topics in Ancient Art and Architecture: Great Digs: Important sites of the Classical, Late Antique and Islamic Worlds

GC: Wed 4:15-6:15 P.M., 3 credits, Prof. Macaulay-Lewis, Rm TBA [18982] Cross-listed with MALS 74500

Office Hours: Wed. 2:00-4:00 P.M., Email: emacaulay_lewis@gc.cuny.edu

This course introduces students to major archaeological methods and important archaeological sites from the Classical, Late Antique and Islamic worlds. It seeks to broaden students' awareness of archaeological methods and types of evidence, while demonstrating how interconnected the Classical, Late Antique and Islamic worlds are. The two primary methods of archaeological inquiry, excavation and survey, are first introduced, discussed and problematized in this course. We will then survey specific sites – cities, towns and, in certain cases, residences – to understand how archaeology has contributed to our knowledge of these sites. Athens, Alexandria, Rome, Hadrian's Villa (Tivoli), Pompeii, Dura Europos, Constantinople, Ravenna, Jerusalem, Samarra will each be the focus of a lecture. Archaeological evidence – art, architecture and other types of material culture, such as ceramics and glass – from each site will be discussed in detail. By the end of the course students will gain a knowledge of the principles of archaeological excavation and survey; an understanding of major classes of archaeological evidence; and knowledge of important archaeological sites from the Classical, Late Antique and Islamic worlds.

Requirements: The course is composed of lectures at which attendance is mandatory. The course assumes no previous knowledge of archaeology. Two papers are required. First, a 7-10 page paper that discusses a methodology or type of evidence that archaeologists use to understand a site or region; for example a student could discuss numismatic evidence, dendrochronology, or field survey and the benefits and problems that it presents to archaeologists in this paper. Students will be graded on this paper; however, it must be revised and resubmitted, as this course also aims to help students develop their academic writing. Second, students must prepare a 15-20 page report on the historical and significance of a site of their choice from the Classical, Late Antique or Islamic worlds that has not been discussed in class; this site can be a city or a specific excavation site or area. This report should be based on the study of all published archaeological and historical sources for the site and it aims to teach students an understanding of a site's topography and to develop an ability to describe a site in clear and precise archaeological and architectural terms. It should also enable a student to understand and interpret archaeological sites and publications and demonstrate the significance of the selected site. Auditors by permission.

Preliminary Readings:

Renfrew and Bahn, *Archaeology, Theories, Methods and Practice* (pp.9-160)

Alcock, *S. Graecia Capta*

ART 75000 – Topics in European Art and Architecture 1300-1750: Performing the Renaissance: Theatre and Theatricality in Art & Society

GC: Wed 2:00-4:00 P.M., 3 credits, Prof. Saslow, Rm TBA [18983] Cross-listed with THEA 85600

Office Hours: TBA Email: jsaslow@gc.cuny.edu

“All the world's a stage,” and all the arts of the early modern era were profoundly imbued with metaphors, images, and techniques of the theatre. This lecture course will examine the interrelations between the performing and visual arts from ca. 1300-1750, the period in which dramatic performance and the buildings to

house it developed the forms we know today. In tandem with literature and architecture, we will also examine painting, sculpture, and graphic art that explored theatricality through naturalistic narratives that aimed to involve the viewer as if they were dramas, with the picture frame assuming the same role as the proscenium. From sacred drama performed in or around churches, through the court masques and operas of the Baroque, to the emerging commercial theatre of Hogarth's London, topics range in scope from literal to metaphorical: from theatre "proper" (spaces dedicated to performance) to the ephemeral art of festival and pageant, to architecture and decoration that aimed to theatricalize other activities, and to theatricality as subject matter and metaphor in the visual arts. The course will emphasize several broad interdisciplinary themes: secularization, patronage, political uses of theatrical self-display, and theatre as material culture (the intersection of art and technology). While designed to meet the needs of students in Theatre, Art History, and Renaissance Studies, the course will also cut across these fields: for however academia may categorize them today, in Renaissance culture the art of theatre and the theatricality of art were inextricable.

Requirements: weekly lectures and readings, final exam, research paper on a topic to be developed in consultation with instructor.

ART 75010 - Topics in Italian Renaissance and Mannerist Art and Architecture: The Medici as Collectors of Art: From Private Patrons to Ducal Collectors

GC: Wed. 4:15-6:15 P.M., Prof. Richter, Rm. 3421 [18984]

Office Hours: TBA Email: erichter@hunter.cuny.edu

Florence in the Renaissance was often referred to as the "new Athens" having achieved a cultural zenith rivaling that of Periclean Greece or Imperial Rome. The Medici family dominated the city's cultural and political growth during this entire extended period. From 1434 until 1492, they exerted power without holding any major office functioning as *de facto* rulers in a republic that was jealous of its liberty. The family survived temporary exile after the death of Lorenzo the Magnificent only to return stronger than ever as hereditary dukes in the 16th century, their power supplemented by their control over the papacy as well. The Medici exercised authority both overtly and covertly through the manipulation and influence of their patronage. Patronage helped to build the most magnificent dynasty in Italian history whose artistic legacy formed the nucleus of the collections of both the Uffizi and Pitti Palace Museums. This course will cover the history of the family from its obscure origins in Mugello in the 13th century to the end of the 16th century when a series of strategic arranged marriages placed the Medici at the very center of European power.

The Medici not only attracted the most significant artists of the period (Donatello, Botticelli, and Michelangelo), but the greatest politicians (Machiavelli), thinkers (Marsilio Ficino and Pico della Mirandola), writers (Guicciardini and Vasari) and religious zealots (Savonarola). This course will focus on the intermeshing of family and civic goals that helped transform Florence into the epicenter of the Renaissance. Apart from focusing on the contributions of the individual members, lectures will also cover such topics as the Medici collection of antiquities and decorative arts, the burgeoning interest in Northern European painting, the creation of public residences and private villas, as well as the grand decorative schemes of their great palazzi. The rise of the Medici dynasty resulted in nothing less than the transformation of Florence from a medieval town to become the focus of international cultural and social life in Europe.

Requirements: There will be a final exam and students will be required to write an extensive research paper.

Suggested Preliminary Readings:

Ames-Lewis, F., ed. *The Early Medici and their Artists*, London: Birkbeck College, 1995

Goldbert, E.L. *Patterns in Late Medici Patronage*, Princeton: Princeton University Press, 1983

Hibbert, H. *The House of Medici: Its Rise and Fall*, New York: Perennial, 1974

ART 76010 - Topics in Late 18th- and 19th-Century Art and Architecture: Nineteenth-Century European Architecture: Theory and Practice

GC: Tues., 2:00-4:00 P.M., Prof. Murphy, Rm. 3421 [18985]

Office Hours: TBA Email: kmurphy@gc.cuny.edu

This course will survey architectural production and theory in western Europe from the French Revolution to World War I. Special attention will be paid to the historiography of nineteenth-century architecture, the relationship between the construction of national identity and the development of architectural form, the roles of historicism and revivalism in architecture of the period, the development of new industrially-produced materials and the theorization of their use, changing notions of private life and their impact on domestic architecture, among others.

Requirements: One short paper, midterm and a final examination. Auditors permitted.

Preliminary Readings:

Barry Bergdoll, European Architecture, 1750-1890 (Oxford UP, 2000).

ART 76020 - Topics in Modern Art: From the Original to the Multiple: Artistic Practices in Europe from the Salon d'Automne of 1905 to the International Film und Foto Exhibition of 1929

GC: Mon., 6:30-8:30 P.M., Prof. Long, Rm. 3421 [18986]

Office Hours: TBA Email: rlong@gc.cuny.edu

This course will examine the change in artistic practices from a focus on the original work of art as exemplified by Henri Matisse's paintings in the Parisian Salon d'Automne of 1905 to the celebration of photography and other multiples in the Stuttgart Film und Foto exhibition of 1929. The contradictions implicit in the innovations of modernism from abstraction to photomontage will be explored through case studies of major figures (artists and critics) involved with Expressionism, Cubism, Futurism, Suprematism, De Stijl, Dada, Surrealism, Constructivism, and Productivism. Political and nationalistic concerns will be addressed, along with issues of antisemitism and feminism.

Requirements: Final exam and short oral/written review of a key essay or book. Six auditors permitted.

Suggested Preliminary Readings:

Walter Benjamin, "The Author as Producer" (1934) in *Walter Benjamin Selected Writings*, vol. 2 1927-1934, ed. M. Jennings, H. Eiland, and G. Smith (Cambridge, Mass.: The Belknap Press of Harvard University Press, 1999), 768-82.

ART 76020 - Topics in Modern Art: Art in a Divided World: Europe 1945-1968 GC: Tues., 11:45 A.M.-

1:45 P.M., Prof. Golan, Rm. 3421 [18987]

Office Hours: TBA Email: rgolan@gc.cuny.edu

The Europe that emerged from the Second World War was a divided continent. This course cover art from the aftermath of war through the Cold War up to the events of 1968 focusing on the following themes: historical memory vs. the amnesia of Year Zero; the question of technology after the war; the redemptive role of the Venice Biennale and Documenta in Kassel; the object-world (i.e. the legacy of the Readymade and the importance of design) vs. the image world in an increasingly saturated media culture; the survival of painting (matierisme, the monochrome, photopainting) vs. the destruction of language (lettrisme); the polarized politics of the debate over figuration (late Socialist Realism) vs. abstraction; art as a model for late sixties' political activism.

We will look at Art Brut, Informel, postwar Constructivism, Zero Group, Cobra, German photo-painting, the Independent Group, Fluxus, Nouveau Réalisme, Figuration Narrative, Spanish painting under Franco, European

Pop, Situationism, Arte Povera zeroing on Jean Fautrier, Jean Dubuffet, Lucio Fontana, Antoni Tàpies, Yves Klein, Asger Jorn, Piero Manzoni, Eduardo Paolozzi, Joseph Beuys, Gerhard Richter, Sigmar Polke, Michelangelo Pistoletto, and Mario Merz.

There will be a mid-term and a final paper based on class readings and lectures.

3 auditors accepted

Preliminary readings:

-Benjamin H.D. Buchloh, "Cold War Constructivism," in *Reconstructing Modernism*, Serge Guilbaud ed. (MIT Press), 1990, pp. 85-112.

-Thierry de Duve, "Yves Klein, or the Dead Dealer," *October*, vol. 59 (Summer 1989), pp. 72-90

ART 79000 – History of Photography: Photography in the American West: Recording Myth and History

GC: Mon., 2:00-4:00 P.M., Prof. Manthorne, Rm. 3421 [18988]

Office Hours: TBA Email: kmanthorne@gc.cuny.edu

Photography's beginnings and early development parallel Euro-American exploration and settlement of the American West. This lecture course interrogates that intertwined relationship beginning with the daguerreotypes of the Mexican-American War and terminating with early western movies. It presents a social history that interrogates how photography shaped the popular conception of the West, and how the visual exploration of the region expanded the medium. Our topics include railroad promotional commissions; photographic work of the great post-Civil War surveys (1867-1879) headed by F.V. Hayden, Clarence King, George M. Wheeler, and John Wesley Powell; shifting patterns of representing the American Indian; and the role of women photographers in the western territories. Photography's distinct strategies for documenting history and embodying myth are identified via comparisons with western painters Catlin, Bierstadt, and Moran. The display and distribution of photographs via exhibitions, stereographic viewers, albums, and illustrated books are examined. The course includes several visits to major photographic collections and one class devoted to demonstrations of historic cameras, lens, field work, and wet plate collodion techniques.

Requirements: midterm and final examinations including image identification and essays; participation in weekly discussions on readings; a 10 page written research paper, with related abstract, annotated bibliography, and short oral presentation.

Preliminary reading: Martha A. Sandweiss. *Print the Legend. Photography and the American West*. New Haven & London: Yale University Press, 2002.

ART 79500 – History of the Motion Picture: Film History I

GC: Wed 4:15-8:15 P.M., 3 credits, Prof. Kapse, Rm. C-419 [18989] Cross-listed with FSCP81000, THEA 71500, & MALS 77200

This class will survey the "birth" of cinema from a number of inter-related perspectives. How did the heightened realism and new storytelling impulse of the cinema alter existing modes of pictorial and theatrical display? We will begin with early experiments with moving images and think about actualities, serials and comic shorts as the new genres of early cinema, which then gave way to an industrial mode of production driven by a powerful star-system and large studios. The course will not only study cinema's birth and development but also its ability to invent novel film genres, change perceptions of modernity, mobilize race-gender politics (sometimes dubiously), picture new women, and radically enhance viewing pleasures. We will situate these topics within the larger context of international film movements, the development of national cinemas worldwide, and broader questions of film historiography. Although our primary examples will be drawn from American silent cinema, we will also turn to British, Indian, Russian, Swedish and German examples to better understand the rapid proliferation and varied applications of the medium. Finally, we will examine the initial impact of sound on cinema though, as we will see, silent cinema had always been an aural

medium.

Requirements: Readings must be completed before the day for which they are slotted. Please come to class on time. Full attendance, engaged viewing, and active classroom participation are vital to your success. Discussion-20%. Reading responses and discussion questions-10%. A research paper with original content (20-25 pages) will fulfill a major requirement for this course—70%. Your topic must be chosen in consultation with me. A one page proposal will be due four weeks before the final paper is due, after which we will meet to discuss your topic. More than one absence will make it very hard for you to pass the course. Please let me know at least a day in advance if you are going to miss class. A list of screenings and readings is available in the Certificate Programs Office (Room 5110).

ART 83000 – Selected Topics in Medieval Art and Architecture: Medieval Dress in Society

GC: Mon. 4:15-6:15 P.M., 3 credits, Prof. Ball, Rm. TBA [18990] Cross-listed with MSCP 8500

Office Hours: Mon. 3:00 P.M., or by appointment. Email: jennball@mac.com

Anne Hollander, writing in *Seeing Through Clothes* (1993), characterizes Medieval dress as having a “static simplicity... with no kind of aesthetic or stylistic superiority.” She declares, as most in fashion studies do, that fashion itself does not begin until the very late Middle Ages and is really a phenomenon of Renaissance society. Since the 1990s however much attention has been given to Medieval dress, east and west, arguing for a re-examination of the dress made between the 4th-14th centuries as fashion. Furthermore, scholars have explored the importance of dress in comprising Medieval identities and for understanding gender, in addition to the frequent transgressions of such categories through dress. The rich use of dress in literary imagery, its place in the economy of Medieval Europe, ceremonial and sacerdotal dress, have also been well documented in contemporary scholarship. Yet, the study of dress in the academy still remains rare in part because few Medieval garments survive. This seminar will study Medieval dress from three perspectives where a plethora of primary evidence remains: in literary descriptions, representations in art and its impact on the economy, where textiles comprised one of the largest sectors. Some attention will also be paid of course to actual garments and textiles where they exist. These bodies of evidence will highlight dress and its relationship to identity, group and individual, the importance of dress in communication, especially in diplomacy, and the importance of it as a high art form.

Requirements: Discussion, research paper and a presentation of your research. Up to 2 auditors accepted.

Preliminary readings:

E. Jane Burns, “Why Textiles Make a Difference” in *Medieval Fabrications*, Palgrave: 2004.

Margaret Scott, *Fashion in the Middle Ages*, J. Paul Getty Museum: 2011.

Andrew W. Mellon Seminar

ART 85000 – Selected Topics in European Art and Architecture 1300-1750: European Textiles (15th-18th Centuries) at the Metropolitan Museum of Art

GC: Thurs. 2:00-4:00 P.M., 3 credits, Prof. Wunder, with Melinda Watt, Department of European Sculpture and Decorative Arts, Metropolitan Museum of Art. *All classes meet at the Metropolitan Museum of Art.* [18991]

Office Hours: TBA Email: ajwunder@gmail.com

This object-based seminar will explore European textiles from the fifteenth through the eighteenth centuries at the Metropolitan Museum of Art’s Ratti Textile Center. Textiles were a treasured art and a form of currency in early modern Europe, where they were used in secular fashions, ecclesiastical vestments, household furnishing, and public decorations to communicate wealth, status, taste, and nationality. Recognizing and understanding the appearance, vocabulary, and meaning of textiles is crucial for scholars in diverse fields of study in order to interpret early modern European texts and images that assumed a shared knowledge and connoisseurship of them. This course will combine the technical study of textiles with a theoretical and historiographical grounding in recent scholarship in the fields of fashion, consumption, and patronage. Classes will meet at the Ratti Textile Center, where we will use state-of-the-art analytical equipment to examine objects from the Metropolitan

Museum's rich collection of European textiles, including woven silks and velvets, laces, tapestries, carpets, and embroideries. We will also explore representations of textiles in other media in the museum galleries and will meet with curators and conservators from various museum departments. Students will be introduced to the museum database system and will have access to Watson Library and the Ratti Textile Center to pursue their research projects. Graduate students from diverse programs of study are very welcome to enroll. This course is being supported by a grant from the Mellon Foundation. For more information, contact Prof. Amanda Wunder (ajwunder@gmail.com).

Requirements: Weekly readings and participation in object viewings and discussions. One catalogue entry due mid-semester. Object-based final research paper and oral presentation at the end of the semester. Auditors by permission of instructors.

Required Preliminary Reading:

"Textiles in the Metropolitan Museum of Art," *Metropolitan Museum of Art Bulletin*, vol. 53, no. 3 (Winter 1995-96): Foreword and Introduction, pp. 5-18; European Textiles catalogue entries, pp. 45-58.

Beverly Lemire and Giorgio Riello, "East & West: Textiles and Fashion in Early Modern History," *Journal of Social History* vol. 41, no. 4 (Summer 2008): pp. 887-916.

ART 85000 – Selected Topics in European Art and Architecture 1300-1750: Early Modern Disseminations: Transatlantic Cultural Encounters

GC: Mon 6:30-8:30 P.M., 3 credits, Prof. Elsky, Rm. TBA [18992] Cross-listed with ENG 81100 and RSCP 83100

Office Hours:TBA Email: melsky@gc.cuny.edu

This course will focus on scholarship that explores the consequences of contact between European and New World cultures in the Renaissance and Early Modern period, an age of exploration and expansion. It will concentrate on the transformations that occur when cultural forms originally associated with the Italian city state move across borders via national states and empires to the New World. Readings will be drawn from political and social historians, art historians, and literary historians who deal with Italian, English, French, and Spanish dimensions of this process. We will begin by considering cartography as an intercultural discipline used for the mapping of Europe's own internally dynamic geographical space and its relation to geographies beyond its borders in some major cartographic projects of the period. We will then consider political and intellectual theorization of contact with non-Europeans, as well as reciprocal effects of encounters between European and non-European cultures, including mixed identities and mixed literary and visual representation expressing resistance, absorption, and synthesis. Themes will include culture as forms in geographic motion, as well as issues of authenticity, imitation, appropriation, and mimicry. Examples will be drawn from the historical, literary and visual traditions, including case histories and the theory of the state and empire; lyric, epic, travel narrative, and ethnographic description; painting, prints, drawing, architecture, and cartography. Particular attention will be devoted to the relation of the formal qualities of works to their geographical setting, especially where competing geographies and identity groups intersect. Because this is an interdisciplinary course, students are encouraged to bring material to the course from their home discipline.

ART 86020 – Selected Topics in Modern Art: Realisms during the Interwar Years in Central and Eastern Europe

GC: Wed. 11:45 A.M.-1:45 P.M., Prof. Long, Rm. 3416[18993]

Office Hours: TBA Email: rlong@gc.cuny.edu

This course will examine the multiple "realisms" that developed in painting, photography, and design in Central and Eastern Europe during the interwar years (1919-1939). We will explore in lectures and seminar reports

how the politics of the left and the right, including antisemitism and antifeminism, impacted the "realisms" of this era in groups such as the Dadaists, the Productivists, Neue Sachlichkeit, New Vision, and the Soviet and National Socialist verisms. The course will focus on these manifestations in Germany, the Soviet Union, and the many newly formed countries that lay between.

Requirements: Oral report and paper. Four auditors permitted.

Suggested Preliminary Readings:

Karen Koehler, "The Bauhaus, 1919-1928: Gropius in Exile and the Museum of Modern Art, N.Y., 1938," in *Art, Culture, and Media Under the Third Reich*, ed. Richard A. Etlin (Chicago and London: The University of Chicago Press, 2002), 287-315.

S.A. Mansbach, "Introduction," *Modern Art in Eastern Europe: From the Baltic to the Balkans, ca. 1890-1939* (Cambridge, UK: Cambridge University Press, 1999), 1-8.

ART 86020 – Selected Topics in Modern Art: Surrealistic Topographies

GC: Thurs. 2:00-4:00 P.M., 3 credits, Prof. Golan, Rm. 3421 [18994]

Office Hours: TBA Email: rgolan@gc.cuny.edu

Surrealism was the first avant-garde movement that tried to transform the world not from without but from within. It turned the existing world against itself. Surrealism was not committed to any particular medium but rather used any means at its disposal. The seminar covers the years from Andre Breton's Founding Manifesto of 1924 to Surrealism in exile in the US in the 1940s. Among the themes addressed are: prose poetry as a magnetic field; Paris as a site of profane illumination and outmoded spaces; Art Nouveau as a way to convulse modernist architecture; Biedermeier as the haunted bourgeois interior; the gallery exhibition as a *Kunstkammer*; ethnography as a weapon against colonialism; mimicry against mimesis; photography and collage to undermine painting; the found object against the industrial readymade; the Fascist body against itself.

Readings will include a close reading of the contents and layouts of Surrealist magazines; texts by Andre Breton, Carl Einstein, Georges Bataille, Roger Caillois, Louis Aragon; Max Ernst, Salvador Dali; Sigmund Freud and Gaston Bachelard. Secondary texts by Rosalind Krauss; Anthony Vidler, Jacqueline Chenieux-Gendron, Denis Hollier; and James Clifford. It complements Professor Bishop's seminar course *Beyond Pleasure: Freud, Lacan, and Surrealist Aesthetics*.

Requirements:

Class participation: 30%, final paper: 70%. Auditors accepted with permission.

Preliminary readings:

Andre Breton, *Nadja*, 1928

Salvdador Dali, "Art Nouveau Architecture: Terrifying and Edible Beauty", 1933

ART 86040 – Seminar: Selected Topics in Contemporary Art: Beyond Pleasure: Freud, Lacan, and Surrealist Aesthetics

GC: Tues. 4:15-6:15 P.M., 3 credits, Prof. Bishop, Rm. 3421 [18995]

Office Hours: TBA Email: cbishop@gc.cuny.edu

What can psychoanalytic theory tell us about images and our response to them? One of Freud's most provocative contributions to aesthetics is his proposal that the unconscious leads us to *misperceive*; the result is an approach to aesthetics that privileges emotional discord and unpleasurable forms of enjoyment. This seminar will juxtapose a close reading of texts by Freud with the artistic innovations of Surrealism; these ideas will be brought up to date in the writing of Jacques Lacan and Julia Kristeva, and their influence on artists and filmmakers since the 1960s, including Louise Bourgeois, Robert Gober, Cindy Sherman and David Lynch.

The aim of the seminar is to give students a working knowledge of psychoanalytic approaches to visuality, affect and spectatorship, and to offer a methodological survey of how these have been applied to art. It is

designed to complement Professor Golan's seminar course *Surrealist Topographies*, by offering a greater emphasis on psychoanalytic theory and its contemporary ramifications.

Requirements: Participation in class (10%), a mid-term abstract (30%), and a final paper (60%). Auditors accepted with permission.

Preliminary readings:

Sigmund Freud, *The Uncanny*, 1919

Sigmund Freud, *Beyond the Pleasure Principle*, 1920

Hal Foster, *Compulsive Beauty*, MIT Press 1993

Useful textbooks:

Laplanche and Pontalis, *The Language of Psychoanalysis*, London: Hogarth Press, 1973

ART 87400 – Selected Topics in Modern Latin American Art and Architecture: D.F.: The Visual Culture of 20th-Century Mexico City

GC: Wed. 9:30-11:30 A.M., 3 credits, Prof. Indyck-López, Rm. 3421 [18996]

Office Hours: Wed. 11:30 A.M.-12:30 P.M. Email: aindyck@ccny.cuny.edu

This seminar explores the visual culture (architecture, graphics, photography, public sculpture, murals, film, popular/mass art) of the Distrito Federal (D.F. or Mexico City), one of the cultural capitals of Latin America, across the twentieth century. From the Revolution to present day crises, from Muralism to the street art of Los Grupos, from Surrealist exiles to “international” artists who make the city their base today, the D.F. has been the nexus for a wide array of artistic networks, approaches, and movements. Tremendous economic, political, and social shifts transformed the capital from a modest and essentially agrarian locale attracting workers from across the nation in the early twentieth century into a contemporary megalopolis (the third largest city in the world). Characterized on the one hand by its chaos and corruption, and by its vibrancy and visual excitement on the other, the metropolis has long existed as a series of contested public spaces, accentuating visible social differences. Simultaneously hypermodern and underdeveloped, it nonetheless remains rooted in very specific aesthetic traditions. How has this city inspired/affected artistic production? How are urbanism, the built environment, and the unique textures and resonances of the metropolitan area reflected in the modern and contemporary art of Mexico? We will begin with historical overviews of D.F. and its various art movements and then move into more focused topics, such as art deco, the Futurist city, nostalgia, the *luchadores* (wrestlers), leisure, violence, comics, the Beat city, women and the city, the post-modern city, etc. Students are encouraged to take on interdisciplinary approaches/topics and can explore connections to other Latin American cultural centers.

Requirements:

Regular attendance, weekly readings, participation in discussion, oral presentations, and a final research paper. No auditors permitted.

Preliminary Readings:

Gamboa, Federico. *Santa: A Novel of Mexico City*. Translated by John Charles Chasteen. Chapel Hill: University of North Carolina Press, 2010. Originally published in 1903.

Eggner, Keith L. “Settings for History and Oblivion in Modern Mexico, 1942-58.” In *Cruelty and Utopia: Cities and Landscapes of Latin America*, edited by Jean-Francois Lejeune, 224-239. New York: Princeton Architectural Press, 2003.

ART 89000 – Selected Topics in the History of Photography: Print Matters: Photography in Magazines, 1880s-1950s

GC: Thurs. 4:15-6:15 P.M., 3 credits, Prof. Pelizzari, Rm. 3421 [18997]

Office Hours: Thurs. 2:00-3:00 P.M., or by appointment. Email: apelizz@hunter.cuny.edu

Recent scholarship in photography has focused on the context of magazine publications, investigating the works of individual photographers in relationship to a complex web of editorial strategies dealing with politics, glamour, and commerce. Introduced in newspapers and illustrated weeklies in the 1880s, photography became a potent vehicle for communication in the 1920s, with the technical improvements of photogravure and rotogravure and the creation of spectacular layouts of images and text. These photographs contributed to a media craze that responded to the tempo of modern life and that fostered transnational histories across Germany, Russia, France, Italy, Spain, and the United States. The course explores how photographers negotiated with editors and media tycoons who directed the destiny of production and reception of their images on a global scale.

Requirements: A research project that includes an abstract, a bibliography, and a final paper discussing a picture-essay or a particular theme from an original magazine cover found in New York City libraries [a list of collections will be distributed in class].

Preliminary readings:

Thomas Michael Gunther, "The Spread of Photography. Commissions, advertising, publishing," in Michel Frizot., *The New History of Photography* (Köln: Könemann, 1998): 555-581.

Mary Panzer, Introduction to *Things as They Are. Photojournalism in Context since 1955*, (London: Chris Boot, 2006): 9-33.

Siegfried Kracauer, 'Photography' (1927), in Thomas Levin, ed., *The Mass Ornament: Weimar essays* (Cambridge, Mass.: Harvard University Press, 1995): 47-63.

ART 89400 – Seminar in Film Theory: Theories of the Cinema

GC: Wed. 11:45 A.M-3:45 P.M., 3 credits, Prof. Herzog, Rm. C-419, [18998] Cross-listed with FSCP 81000 & THEA 81600

This class will provide an overview of significant movements, debates, and figures in film theory. Readings will span both classical and contemporary film theory, addressing a range of approaches including realism, structuralism, auteur theory, genre criticism, psychoanalytic film theory, feminist and critical race theories, and third cinema. The class will examine writings on cinema in their historical and national contexts, looking at the ways in which film theory intersects with political, cultural, and aesthetic trends. The final sessions of the course will focus on recent developments in film theory, in particular the debates surrounding cognitive approaches to film, the evolution of digital technology, and the writings of philosopher Gilles Deleuze. In each case, new theoretical work on cinema will be read in relation to the complex history of film criticism. In addition, the class will examine the field of film theory alongside related fields of aesthetics and representation (e.g. art history and photography, television studies, cultural studies, visual studies, postmodernism), exploring the ways these disciplines have overlapped. Each seminar meeting will involve close analyses of readings related to a particular topic or theme. We will discuss the contexts within which these writings emerged, and the institutional frameworks that provided for the evolution of the field. Written texts will be read alongside specific cinematic examples. Screenings will be conducted in class. Ideally, students will also view supplemental films that the instructor suggested, and attend screenings and discussions in venues around the city. Students will write either two ten-page analysis papers, performing close readings of theoretical texts, or one twenty-page research paper on a topic in film theory. Each student will also be responsible for a short, illustrated presentation, meant to facilitate our discussion of the readings for that class (these presentations were a highlight of the course this fall; the students approached them quite creatively). We will also post questions and responses to the readings on a course blog.